YAMAHA

MUSIC PRODUCTION GUIDE

OFFICIAL NEWS GUIDE FROM YAMAHA & EASY SOUNDS FOR YAMAHA MUSIC PRODUCTION INSTRUMENTS

08|2014

Contents

MOTIF XF / MOXF
Performance Soundset
„Hybrid Performer“ 3

Exploring Sound:
„Live Organ“ 11

Yamaha MOXF Handbook 15

Mobile Music Sequencer
Part 2: The creative potential 17

DTX900M E-Drum Workshop
„Toursampling“ 24

Sounds & Goodies 29

Imprint 43

CHRISTMAS GOODIE NEW PERFORMANCES FOR MOTIF XF AND MOXF

Yamaha Synth 40th Anniversary

40 YEARS OF INSPIRATION

YAMAHA CELEBRATES 40 YEARS IN SYNTHESIZER DESIGN WITH BRANDNEW MOTIF XF IN A STUNNIG WHITE FINISH

MOTIF XF6 WH

MOTIF XF7 WH

MOTIF XF8 WH

INCLUDING 40TH ANNIVERSARY PREMIUM BOX

- **FL1024M FLASH MEMORY**
- **USB FLASH MEMORY (4GB)**

INCL. SOUND LIBRARIES:

- **CHICK'S MARK V**
- **CS-80**
- **ULTIMATE PIANO COLLECTION**
- **VINTAGE SYNTHESIZER COLLECTION**

Since 1974 Yamaha has set new benchmarks in the design of excellent synthesizers and has developed innovative tools of creativity. The unique sounds of the legendary SY1, VL1 and DX7 have influenced a whole variety of musical styles. Yamaha's know-how, inspiring technique and the distinctive sounds of a 40-years-experience are featured in the new MOTIF XF series that is now available in a very stylish white finish.

YAMAHASYNTHSEU YAMAHA.SYNTHESIZERS.EU YouTube YAMAHASYNTHESIZEREU

EUROPE.YAMAHA.COM

YAMAHA

MOTIF XF / MOXF PERFORMANCE SOUND-SET „HYBRID PERFORMER"

In this issue a three-part series on Performances begins. In parallel, a new Yamaha Goodie is provided as a free download for each part of this workshop.

The recent Goodies contained almost exclusively User Voices and Samples. For some time now many users, however, expressed to get new content in the field of Performances and Live Mixings. Yamaha Europe now corresponds to this wish and provides new sound sets, which we will discuss in this series, supplemented with additional tips and tricks.

The following Performance Sets are planned:

HYBRID PERFORMER - SET 1

32 Performances
Performance mode
Programmed by HaPe Henkel and Peter Krischker

HYBRID PERFORMER - SET 2

16 Hybrid Live Performances
Song Mixing mode
Programmed by HaPe Henkel

HYBRID PERFORMER - SET 3

32 Hybrid Live Performances
Song Mixing mode
These Performances are based on chart titles using the User Sound Library that has been launched some years ago
Programmed by Jean Moric Behrends

As you can see above, the first set contains "traditional" Performances, which we will discuss in this episode.

The sets 2 and 3 on the other hand contain "Hybrid Live Performances", which are very popular among live keyboardists.

Hybrid Live Performances are Mixings at the highest level and with the broadest capabilities. They contain not only complex layer or split programmings, but even allow to switch between sounds without interruption. Many ambitious and professional keyboardist prefer these special Live Performances over traditional Performances with their four different Parts.

A Hybrid Live Performance is created in the Song or Pattern Mixing mode. In contrast to the Performance mode, up to 16 Parts are available here. In a Hybrid Live Performance groups can be formed with different MIDI Receive Channels (Receive Ch.).

Thus, within a single Mixing even more than one Performance can be realised. They can be selected by using the TRACK SELECT buttons without having the previous sound cut off.

Jean Moric Behrends aka "Swagger Jacky" will present this approach in detail in his issue. Jean Moric Behrends is considered the inventor of the Hybrid Live Performances and uses them live since about ten years. For the third part of this workshop he will put together a best-of set from the User Sound Library.

For the second set Hans-Peter Henkel will offer 16 newly created Hybrid Live Performances.

But now first for today's theme: The "traditional" Performances.

WHAT IS A PERFORMANCE?

In Performance mode, different Voices are mixed together in a layer or are distributed as splits over the keyboard. It is also possible to combine layers and splits. Each Performance can consist of up to four different Parts.

Performances are not multi-timbral. The Parts can not be assigned to individual MIDI Receive Channels.

In the Performance Play mode, the PROGRAM button is turned on by default, so the selection of Performances is made possible by using the Bank / Group / Number buttons. A comprehensive and very effective control is featured by the PERFORMANCE CONTROL function. If this button is turned on, the number buttons [1] - [16] are assigned to the following functions (which are also shown in the caption below the number buttons):

Number buttons	Function
[1] – [4]	Selecting Parts 1 – 4.
[5] – [8]	Setting the Arpeggio Switch to on/off for Parts 1 – 4.
[9] – [12]	Setting the mute status for Parts 1 – 4.
[13] – [16]	Setting the Arpeggio Hold for Parts 1 – 4.

In the Performance or Song / Pattern Mixing mode of the MOTIF XF up to four largely independent Arpeggiators can be used. The five SF buttons (SF1 - SF5) can be assigned to trigger different Arpeggio Types. This means that up to 20 different Arpeggio Types can be used in a Performance.

For more information on operations in Performance mode, please read the relevant sections of the MOTIF XF or MOXF manual.

HYBRID PERFORMER – SET 1

In addition to the already mentioned 32 new Performances the first set of new Goodie series contains 78 User Arpeggio Patterns and eight Demo Patterns.

The new User Arpeggio Patterns are used in the Performances from the Dance / Electronic / Ambient genres, while the Patterns refer to the instrument-oriented Performances.

The Performances are based solely on Factory Voices of the MOTIF XF / MOXF, so they can be loaded independently from the User Voices. However, in the the MOTIF XF the Voice Bank USER1 must contain the Factory Voices and may not have been replaced with your own Voices and optional sound sets (this restriction does not apply to the MOXF, see next paragraph).

The Voice Bank USER1 is the additional content of the MOTIF XF, which is present in the MOXF in the Preset Voice Bank 9. A particular focus of the Performance set is the use of these Voices, because so far they are only used in a relatively small part of the Factory Performances. Also, in addition to the User Arpeggio Patterns mentioned above, many of the newer Preset Arpeggio Patterns were used, which were only added to the MOTIF XF.

The Demo Patterns were recorded exclusively with the intuitive "DIRECT PERFORMANCE RECORDING" function. They each contain an exemplary Chord Progression, divided into two to five Sections. In addition, the Sections were linked with a Pattern Chain to form a mini arrangement.

On Track 5 and 6, the Pattern Mixing is supplemented by a solo Voice. This allows you to immediately play to the Sections or the Chain. The similarity of some Patterns to chart hits from the recent years, for once, is not purely random (although the chord progressions were deliberately twisted a little due to copyright reasons). Maybe, for example, you like to sing with them. At the same time these Patterns (and their "mother" Performances) demonstrate that it is quite possible to create a cover, even under the exclusive use of Presets (Voice & ARP!).

HOW TO PROPERLY USE ARPEGGIO PERFORMANCES

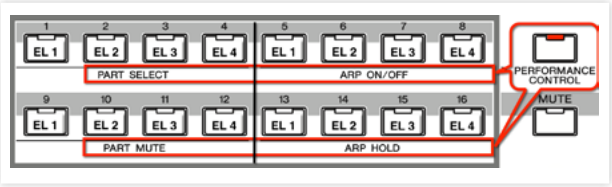
The MOTIF XF / MOXF offers very different ways of programming Performances. This is especially true when several Parts are controlled by the Arpeggiator. To get to musically satisfying results, the Performances have to be used as intended by the programmer. With some routine, you can find out for yourself how the different Performance types work best.

If you want to delve deeper into a Performance, a small analysis is always very helpful. Switch on either SOLO or PERFORMANCE CONTROL and listen to the Parts of the Performance individually.

If you activate SOLO you can successively select the Parts with the number buttons 1 - 4. Then play briefly with each of the Parts. In many Parts either the left or the right range of the keyboard is used. It may also occur that in the currently selected ARP section (ARP1 - 5) a Mute Arpeggio is set for the corresponding Part. In this case simply select another ARP section with the sub-function buttons SF1 - SF5.

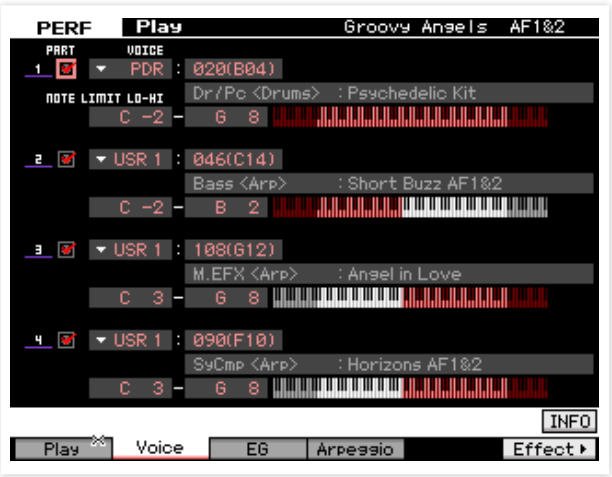
You can leave the SOLO mode by turning PROGRAM (top right) on again.

However, if you activate PERFORMANCE CONTROL, you enter a classic mode, which many users may already know from Yamaha synthesizers since the SY77 / SY99.

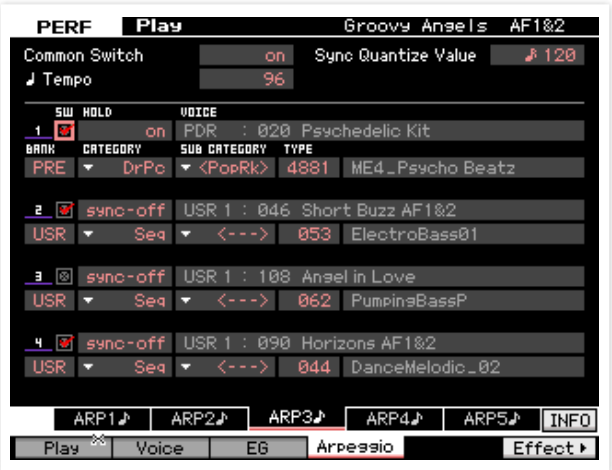


Use the number buttons 1 – 4 to select the Parts, the buttons 9 - 12 are used to mute the corresponding Parts.

So, when you have gained an overview of the composition of each Performance by using one of the two methods described above, this knowledge will help you to leverage the Performance.



From within the Performance Play mode you can get a quick overview of the structure of a Performance by changing from the "Play" [F1] display to the "Voice" [F2] and "Arpeggio" [F4] displays. You immediately recognize the keyboard areas, the used Arpeggios and if HOLD is enabled.



Here are some examples from the new Performance set.

011 TIGHTROPE WALKER

PART 1 = DRUM VOICE WITH ARPEGGIO

The Voice is played over the full range of the keyboard, but the Arpeggio is triggered only below C3. Since the Arpeggio Part is set to HOLD, the drum groove is played continuously, even if you release the keys

PART 2 = BASS VOICE WITH ARPEGGIO

The Arpeggio produces a swelling bass on the offbeat ("Pumping Offbass"). The bass Part is also assigned to the range below C3. In contrast to the drum Part the Arpeggiator is set to "sync-off". So although a continuous synchronisation is conducted, the bass is not played when you release the keys

PART 3 = SYNTH PAD WITH ARPEGGIO

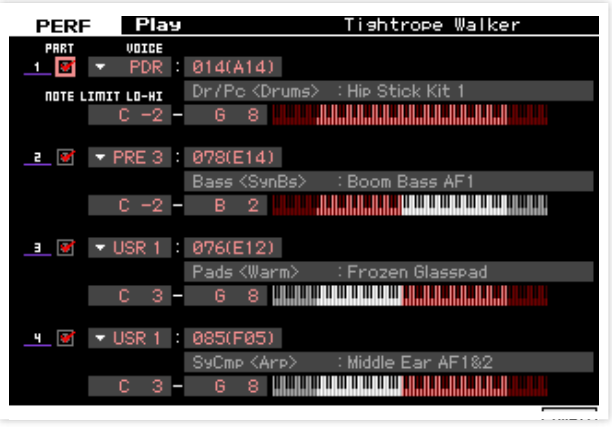
The Arpeggio produces a swelling pad sound on the Offbeat ("Pumping Pad"). This Part is assigned to the range above C3

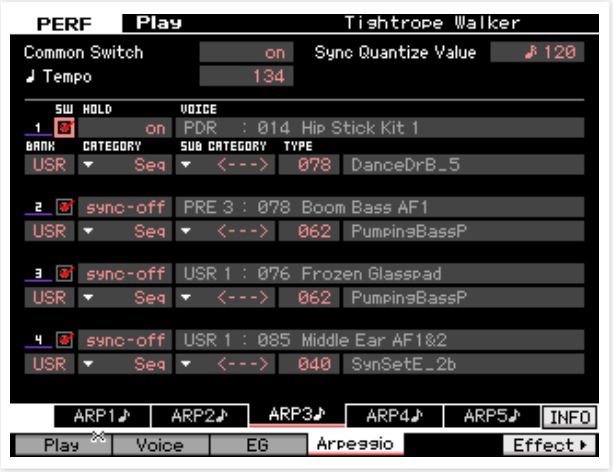
PART 4 = SEQUENCER VOICE MIT ARPEGGIO

This complex synth arpeggio sound is modulated by an LFO. This Part is also assigned to the range above C3

This brief analysis of the Performance results in an easily manageable structure:

Drums and bass on the left, pad and sequence on the right, all controlled by the Arpeggiator. Since the bass always remains on the root note, you only have to play a single note in the desired pitch with your left hand.





With your right hand, everything is possible – chords, polyphonic playing, or just simple monophonic lines.

FUNDAMENTAL HINT: START SYNCHRONOUS!

This hint not only applies to this example, but for all Performances with Arpeggio Parts in several keyboard zones: Always start your keyboard playing in sync or on the beat in both the right and left zone!

It may sound very strange if the keyboard Arpeggios of both zones are not synchronised.

If Arpeggios of different Parts are place within the same key range, nothing bad can happen as long as the Arpeggio settings "Hold" or "Sync off" were chosen.

If however, as in this example, Arpeggios are used in two keyboard zones, those Arpeggios diverge if they were not started with the correct timing.

That will not happen if you start the Arpeggiator in sync for all Parts by starting to play in the two zones at exactly the same time.

But if you, for example, start with the drums and bass first and later add the right synth Parts, you should start them at the beginning of a bar, exactly on the 1, so that all Arpeggios run synchronously.

So after a break, or after having modified the Performance, it is always advisable to briefly turn the Arpeggiator off and on again before you proceed to play. This is especially true if edits have been made in connection with the Arpeggiator.

This usually helps if you have the feeling that something is not in sync.

The following Performances of the first set are using the Part configuration that was described in this example:

- *001 (A01) Elect:Body Painting*
- *007 (A07) Elect:Groovy Angels AF1&2*
- *009 (A09) Elect:Trancing Again*
- *011 (A11) Elect:Tightrope Walker*
- *019 (B03) Elect:Island Hopping*
- *023 (B07) Elect:On the Floor*
- *025 (B09) Elect:Flowing Stream AF1&2*
- *027 (B11) Elect:Smart Body*
- *031 (B15) Elect:Movements in the Fog*

029 NOMAD FROM NOWHERE

PART 1 = DRUM VOICE WITH ARPEGGIO

The Voice is played over the full range of the keyboard, but the Arpeggio will only be triggered below C3. Since the Arpeggio Part is set to HOLD, the drum groove is played continuously, even if you release the keys

PART 2 = BERIMBAU VOICE WITH ARPEGGIO

The Arpeggio to this Brazilian musical instrument is played below C3. In contrast to the drum Part the Arpeggiator is set to "sync-off". So although a continuous synchronisation is conducted, the sound is not played when you release the keys

PART 3 = SYNTH ATMO WITHOUT ARPEGGIO

The Voice "Complexions AF1 & 2" is also located in left keyboard range below C3. In this Part, no Arpeggio is active

PART 4 = LEAD PART WITHOUT ARPEGGIO

The Voice "Nomad" is a combination of instruments Kaval and Kanun and is the lead Part in the range above C3

Compared to the previous example, this Performance is simple in structure, since only two Parts are played with Arpeggio, both in the left section of the keyboard. Thus, there is no danger that the Arpeggios are not played in sync.

In this Performance you should play chords with your left hand and monophonic or polyphonic melodies with your right.

The two Performances 021 Tears of November and 003 Magic of the Night have a similar structure, because here three Parts are provided for the left half of the keyboard and one Part for the right half. Therefore, here again, the principle applies: Chords on the left, the lead Part on the right.

In 021 Tears of November the drums, bass, and synth Arpeggios are layered on top of each other. In 003 Magic of the Night, a second synth Arpeggio is used instead of the drum Part.

002 MIDNIGHT IN DA CLUB

PART 1 AND 3 = DRUM VOICE WITH ARPEGGIO

The Voices are played over the entire keyboard range

PART 3 = BASS VOICE WITH ARPEGGIO

The Arpeggio plays a bass that's appropriate for the drum grooves. The tonal control of the bass is done from across the entire keyboard range

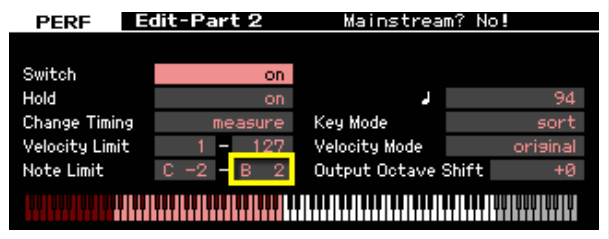
PART 4 = E-PIANO VOICE WITHOUT ARPEGGIO

This Part is also played across the entire keyboard. Both Arpeggio Parts work in HOLD mode so that bass and drums are permanently active after the first key is played

This type of Performance is very well suited for instrumental solo play - typically Piano, Electric piano, or similar Voices - with "open voicings". An alternative way of playing is the combination of a bass in the left and a chord in the right hand. The lowest note from the left hand determines the bass note. But a chord recognition is conducted, too. This results in interesting options. If the left hand plays a recognized chord, the bass varies within the scope of the Arpeggio, playing typical bass intervals or licks. If the left hand plays an octave bass or the played "open voicing" chord becomes too complex, the bass remains on the root note or its octave.

Thus, you can create richly varied chords including so-called slash chords, in which the bass plays a note that is deviating from the root note. Such Performances are of course ideal to accompany yourself on vocals. 012 Lucky You, Half Time Special 024, and 026 Moving Slow use the same principle.

If a chord recognition is not desired in the top half of the keyboard, you can adjust the Note Limit in the ARP Main menu for each Part. So you can set the note to which the chord recognition should work, based on the title you want to play.



The following table shows similar Performances from this set, in which the chord recognition lies in the left hand.

- *006 (A06) Rock:MO's Happiness*
- *008 (A08) Elect:Above The Water*
- *014 (A14) R&B:Funky, Funky (4ARP)*
- *016 (A16) Rock:One Groove Fits All*
- *018 (B02) R&B:Shuffle Upp*
- *020 (B04) R&B:Late October Mood*
- *022 (B06) R&B:Mainstream? No!*
- *032 (B16) R&B:Groovy Chaos (4ARP)*

Most of these Performance types are equipped with two or three Arpeggio Parts, at least one Part remains to freely play over the entire keyboard range. The (4ARP)-Performances have a special position. Here, all Parts are assigned with an Arpeggio. Depending on the respective Voices soloing is somehow limited. But these Performances are very suitable for accompanying vocals or other instruments. In addition, they are an appropriate basis for the production of Patterns. More about this in a separate paragraph.

030 LOST IN ROUGH WORLDS

PART 1 = DRUM VOICE WITH ARPEGGIO

The Voice is played over the entire keyboard range. The Arpeggio is only triggered below C3

PART 2 = BASS VOICE WITH ARPEGGIO

The Arpeggio plays a bass line that is matching the drum groove. The tonal control of the bass is conducted below C3

PART 3 = GUITAR WITH ARPEGGIO

Chords played below C3 are recognised and re-harmonised based on the Voice

PART 4 = ORGAN VOICE WITHOUT ARPEGGIO

This Part is set in the range above C3 and is intended for solo play. The ARPs do not start with it, thus, for example, an unaccompanied intro is possible

All Arpeggio Parts are set to HOLD. This is the typical entertainer configuration as you might be accustomed from Styles of PSR or Tyros keyboards. So you are able to set a chord, play freely with your right hand, and use the left for modulations inbetween chord changes. The Arpeggios with real reharmonisation are marked with "_ XS". Other Performances of this type are 004 Hip Hop To Be, 010 Grupo Nostalgia, and 028 Under Minority.

DEMO PATTERNS

The Demo Patterns 1 to 8 were recorded from the Performances of the same name using the PERFORMANCE DIRECT RECORDING function. The Pattern mode with up to 16 Sections and Voices practically fills a gap between the principle of auto-accompaniment and a finished Song. It is possible to pre-produce individual parts of a Song in Sections. The length of a Section can be between 1 and 256 bars. Everything is possible - from a one-bar fill up to several minutes of improvised parts.

In Pattern Mixing up to twelve additional Tracks with Voices can be used for playing live to the previously recorded parts. This allows a very flexible musical performance, both in terms of sequence and in the use of the solo Voices.

If the sequence of the Sections is to be set, you should use the Pattern Chain. This allows to determine the sequence of Sections in a Song-like structure in advance. It is a great advantage, that all the Sections, the Mixing and the Chain are included in a Pattern. So within a musical performance you are able to decide whether you want to work with the prepared Chain or with individually selected Sections. All eight Demo Patterns in this set include an exemplary Chain that can be activated in Pattern mode with the button [F5]. Press the [EDIT] button to examine or adapt the structure of the Chain.

DOWNLOAD

A common download folder is set up for the three sets of the Hybrid Performer series, where the sets are added in three steps. As of now, the first set containing 32 Performances for MOTIF XF and MOXF is available and can be ordered by writing an e-mail with the subject "Hybrid" to:

hybridperformer@easysounds.de

After registration you will receive an e-mail containing a download link from EASY SOUNDS with a clearance for the content. You can use this link for the next two sets, which will be published along with the next two editions of the Music Production Guide.

If you have any questions or suggestions regarding Hybrid Performer, please let us know by writing to this e-mail address:

hybridperformer@hape13.de

COMING ATTRACTIONS

In the next issue we will continue this series with the presentation of the second set. Discover 16 Hybrid Live Performances on the basis of Song Mixings.

Hans-Peter Henkel & Peter Krischker

MOXF

A universe of sounds

FROM A DECADE OF MOTIF

NEW

MOXF8

NEW

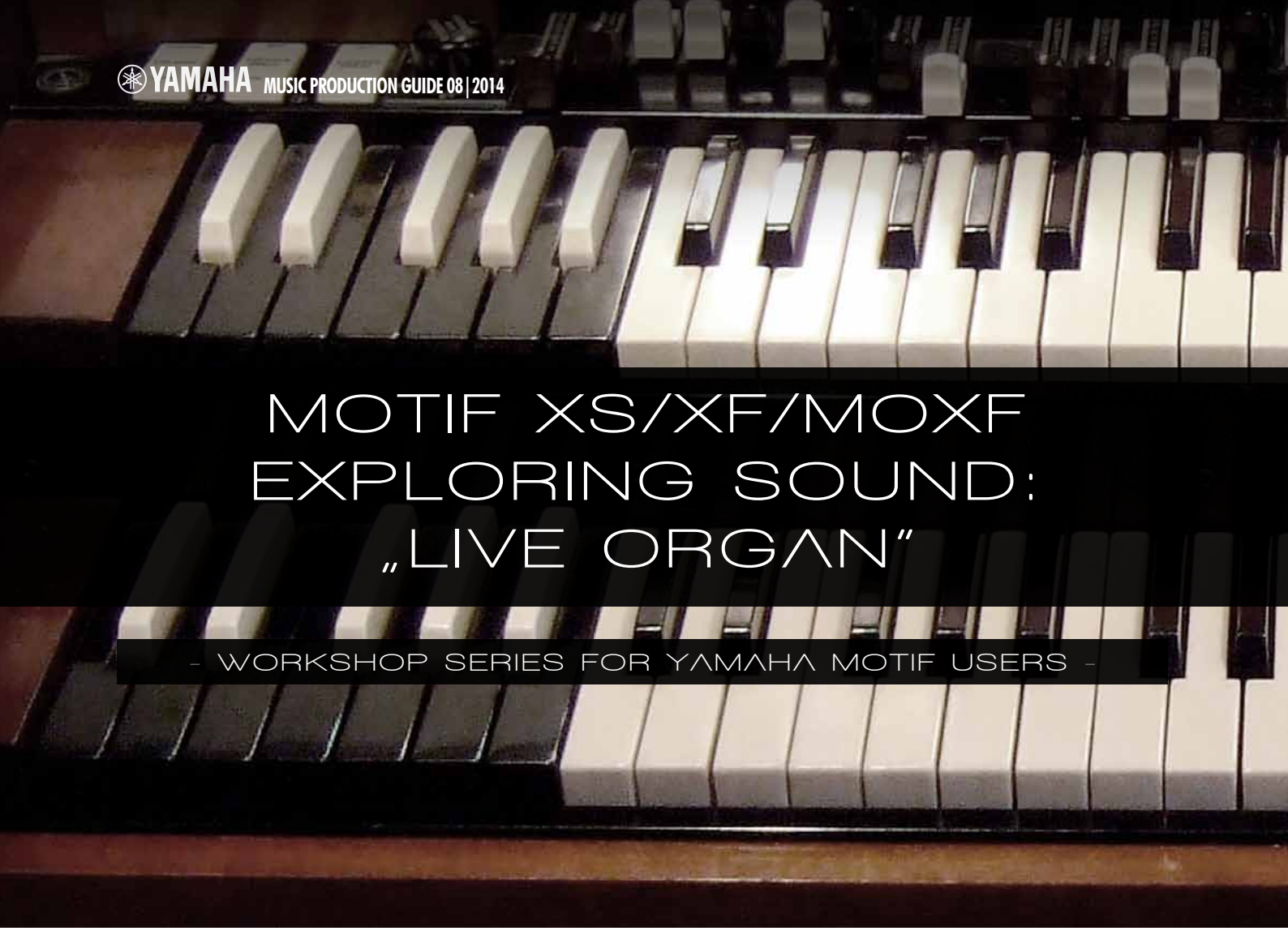
MOXF6

- WAVEFORM DATA FROM THE MOTIF XF
- 128-NOTE POLYPHONY
- UP TO 1 GB OPTIONAL FLASH SAMPLING MEMORY
- BUILT-IN USB AUDIO/MIDI-INTERFACE
- LIGHTWEIGHT AND PORTABLE
- AUDIO INPUT, INCLUDING VOCODER EFFECT
- FREE VST3 EDITOR SOFTWARE
- SEAMLESS INTEGRATION IN STEINBERG CUBASE

FACEBOOK.COM/YAMAHA.SYNTHESIZERS.EU

EUROPE.YAMAHA.COM

YAMAHA



MOTIF XS/XF/MOXF EXPLORING SOUND: „LIVE ORGAN"

- WORKSHOP SERIES FOR YAMAHA MOTIF USERS -

More samples, more realism, more live feel. This is not a slogan, but instead a very well description of the concept of a relatively new production: "Live Organ" for the MOTIF series not only sounds excellent, but offers many small refinements for your daily musical work. Exactly these details are what we will examine in this workshop.

The aim to create a "perfect copy of the Hammond organ" is always up to date. About six years ago the library "Organ Session" was released for the MOTIF. It was based on recordings of all nine drawbars and percussion sounds of an original Hammond B3. For Distortion and Leslie effects "Organ Session" uses the internal effects of the MOTIF. This is different for the recent set "Live Organ": The Leslie at different speeds and also the typical distortion of the original instrument are included in the Samples and are not surrogated by the effects of the MOTIF. The result is a very homogeneous overall sound on a high level.

Playing organ on a MOTIF: The video from the Motifnews Youtube Channel shows the sounds you can discover

THE CONTENT AT A GLANCE

The set "Live Organ" comes with 64 Voices and 64 Performances that can each be found in USER 1. As a bonus, there are another 16 Performances with a combination of Drums and Voices. The total of 42 User Waveforms result from 128 MB of Samples. The live concept is further enriched by 244 User Arpeggio Patterns

that animate to make music and act in part like arranger keyboard Styles.

As with any Sample-based sound set for the Yamaha MOTIF it is a "must" to initially play the Waveforms directly: Press the "Integrated Sampling" button and select the raw Waveforms, one after another. The first four already demonstrate the Sample concept with recorded effects. Waveform 1 and 2 combine to create a stereo sound of a slowly rotating organ sound, a Hammond with fast Leslie can be found in the Waveforms 3 and 4. In plain English: In "Live organ" a group of four Waveforms result in a stereo layer sound with slow / fast Leslie. All corresponding Waveforms are marked in color (blue or orange) in the following table (see below). Some Voices with eight Elements even combine two groups of four. In places 29 to 32 you will meet specific sounds with layered intervals which we will discuss later. The rather small, inconspicuous, but indispensable components of a Hammond sound can be experienced in the Waveforms 34 to 42 (several clicks, percussion, etc.).

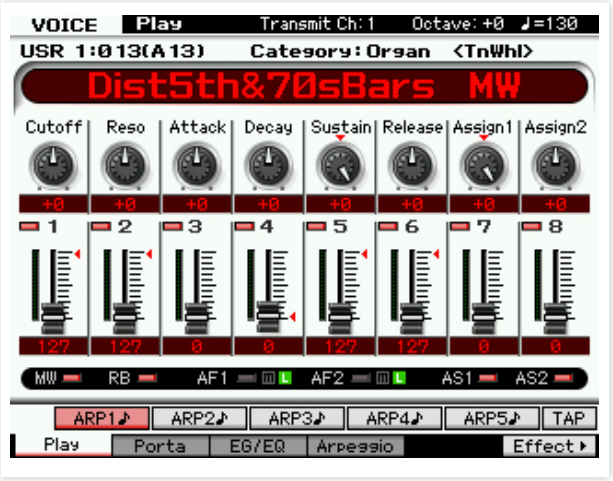
Voice#	User Waveform	Type
1	Axel Clean Slow_L	Lite Distortion, scaled above C3
2	Axel Clean Slow_R	Lite Distortion, scaled above C3
3	Axel Clean Fast_L	Lite Distortion, scaled above C3
4	Axel Clean Fast_R	Lite Distortion, scaled above C3
5	SpecialOrganSlow_L	Lite Distortion
6	SpecialOrganSlow_R	Lite Distortion
7	SpecialOrganFast_L	Lite Distortion
8	SpecialOrganFast_R	Lite Distortion
9	FirstFourDistSlow L	Scaled Distortion
10	FirstFourDistSlow R	Scaled Distortion
11	FirstFourDistFast L	Scaled Distortion
12	FirstFourDistFast R	Scaled Distortion
13	TheRockDstSc_Slow L	Scaled Distortion
14	TheRockDstSc_Slow R	Scaled Distortion
15	TheRockDstSc_Fast L	Scaled Distortion
16	TheRockDstSc_Fast R	Scaled Distortion

PURE ROCK ORGAN: „FIFTH DISTORTED VOICES"

Those who have their own experience with distorted sounds will know that sounds with distortion, especially distorted chordal material, are neither easy to record nor to play. "Live Organ" therefore operates with a simple yet effective trick that helps you play rock organ parts. It features distorted sounds with an interval of a fifth. They are meant to be played with the left hand with one or two fingers. With your right hand you then add the desired chord tones. Doing so divides the chords, where only the bass part actually delivers the distortion, but, as a whole, you get a transparent sound of a roaring organ, which is flexible in terms of chords despite the strong distortion effect. What seems a bit theoretical, is easy to implement in practice.

These special "Fifth Distortion Voices" can be found on the USR1 memory locations 12 to 18. Each of these Voices has a keyboard split at C3. Below this note the keyboard plays all fifths, the upper keyboard range largely features clean organ sounds. For classic rock and pop you should always play these fifth sounds with only one note. Using both hands you can basically create all common types of chords - even "Slash Chords" (bass is not the root note) can be achieved, as the video shows. For a dance organ you should definitely try to play the fifth sounds with two notes.

Small hint: If you play in a band, you should slightly decrease the bass frequency of the lower Voice to keep those low frequencies clear for your bass player. Let me show you how to do this with the Voice 013 „Dist5th&70sBars MW".



Press the "Edit" and "Common Edit" button. Press F6 "Effect" to reach INS A (button SF2): Here, the equalizer effect EQ VCM 501 is used to influence all Elements of the Voice.

DISCOVER HIDDEN DIVERSITY OF EXPRESSION BY MODULATION

In "Live Organ" an all-round weapon for expressive playing is the modulation wheel. It takes at least two tasks: Crossfading between Elements with slow and fast rotary speaker effect as well as subtle volume variations, which are usually done with a pedal (foot controller). Let's look at this multi-functionality; corresponding Voices are marked with "MW". Try the Voice USR1-003 "70s Drawbars MW_AF". Hold down a chord with the right hand and move the modulation wheel slightly upwards. You hear a slowly rotating Leslie organ for which you reduce the level - these subtleties give extra live to the sound. When the wheel is in its center position, you hear slow and fast Leslie in roughly equal proportions. If you want to spontaneously switch the rotor speed to fast, you simply move the wheel all the way up.

The modulation wheel is indeed involved effectively, but there are still some more controllers applied. Let's stay with the USR Voice "70s Drawbars MW_AF": By pressing the button AF2 (Assignable Function) you can add an organ click, which is ideal for rhythmically incisive parts. AF1 gets you more brilliance by activating some varied drawbar settings. Or try the Ribbon Controller: Here you can intuitively and creatively change the intensity of the reverb (a spring reverb as in the original).

VARY DRAWBARS AND PLAY AUTHENTIC ORGAN PERCUSSION

As just learned you can quickly change the positions of the virtual drawbars by using the Assignable Function buttons. This is perfect if you want, for example, to retrieve a similar sounding sound variation.

But some organ virtuoso shines by using sound changes within constant licks or phrases. Such musical sound sequences can not be reached via push buttons, of course, but with a knob controller. “Live Organ” offers exactly this option with the Assignable Knobs (ASS1 & 2). Please select USR-Voice 007 "Nine Drawbars MW_AF". While holding a chord or playing a ostinato phrase, gently twist the knobs and see how the sound gradually changes and how the drawbar positions shift. Hint: Turn on the Arpeggiator, which serves as a Voice demo. So you don’t have to play by yourself but can focus on the sonic events.

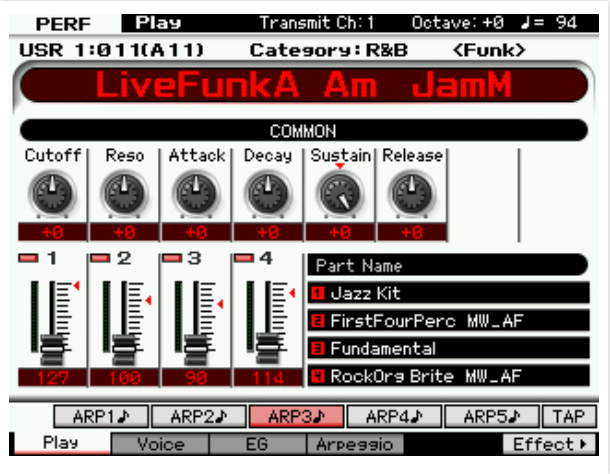
For wilder and more random sonic experiments you may also use the eight volume Sliders as you like. Stick to the Voice USR 1 007. Move the Sliders (Slider 1 = Element 1 ... Slider 7 = Element 7) down first, and then move them up individually to listen to the sound components. Result: EL 1 + 2 = slow Leslie, EL 3 + 4 = fast Leslie, EL 5 = middle disharmonious drawbar, EL 6 = high harmonic drawbar, EL 7 = organ click. If you like, you can build your own organ sound by using the sliders and store the Voice.

In the original Hammond the organ percussion behaves so that legato notes are played without percussion, while all other sounds have these percussive attack. This "single trigger mode" is modeled in the Voices 43 - 48, 51, and 55 by using an USER-LFO. Since this behaviour is likely to be unfamiliar for a lot of users, that original percussion mode is only activated when the ASSIGN1 knob is turned up. In this case, the percussion element is disabled when you are playing legato.

JAMMING WITH THE PERFORMANCES

Many User Arpeggios provide enhanced fun for the 64 Performances of "Live Organ". The so-called "Jam Performances" are new to MOTIF users. Upon closer inspection, you find two types of accompaniment (in a live band "style" with drums, bass, etc.) for the left hand: "JamS" and "JamM". The difference between these two Jam Performances is demonstrated in the video. The more flexible "JamM" offers different modes to choose from. Playing a single key in the lower keyboard range starts a given chord progression. But as soon as you play a chord, you can break away from this fixed predetermined chord scheme.

As an example, select the Performance USR 1-11 “LiveFunkA Am JamM".



If you play an A in the lower half of this split keyboard Performance, you will hear a four-bar 'style' accompaniment with a chord progression that is reminiscent of the pop classic "Sunny". It is the chord scheme Am79, C79, Fmaj7, Bmb57, E79 over four bars. You can break this solid four-bar scheme spontaneously by simply playing a triad or at least two notes instead of a single one on your keyboard. So, for example, you could use the "Sunny" scaffold for the chorus and try out any chords for other parts of the song.

In the Performances which are labeled as "JamS" you can only play the specified chord progression in a kind of "Single Finger mode". However, key, tempo, sounds, and effects can be changed anyway. While these jam tracks are helpful for practising or songwriting, please make sure to try the 16 bonus Performances (65 - 80) with other musicians (bass, guitar, sax, etc.).

CONCLUSION

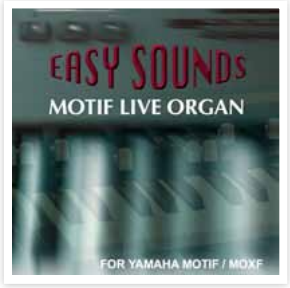
That’s it for a few suggestions on how you can get to know and use "Live Organ". And please watch the corresponding video on our YouTube channel. This sound set for your Yamaha MOTIF / MOXF comes up with many beautiful surprises. So let yourself be inspired!

Matthias Sauer
www.app-sound.com

LINKS

Video: http://www.youtube.com/user/motifnews/videos
Sound product: www.easysounds.de

"Live Organ" for Yamaha MOTIF boasts Sample power for authentic Hammond sounds and features many Performances that are ideal for jamming



1
ACCESS YOUR SOUND
The Yamaha MOXF Synthesizer is actually very simple to navigate. There are three MODES, and one of them is the VOICE mode. When activated, you have access to over 1000 sounds which are categorized. Each category has its own list, which makes finding the right sound very easy. Let's take a look at the video.
MOXF
HANDBOOK
STEP BY STEP INSTRUCTIONS
1. Press the [VOICE] button
2. Press the [CATEGORY SEARCH] button
3. Choose a category with the [DATA] wheel and press the [ENTER] button
4. Use the [DATA] wheel now to browse through the list of sounds
5. If you have found your sound press the [ENTER] button
3

YAMAHA MOXF HANDBOOK

Everything you always wanted to know about the MOXF, but were afraid to ask.

Adrian Zalten, product presentator for Yamaha synthesizers, created a supplementary manual for the Yamaha MOXF on the Apple iBooks platform for the iPad. In a very interactive way this electronic book - for now only in English – describes how to optimally learn and use the MOXF and its predecessor MOX. The issues relate to the Voice mode, the Performance mode, the Pattern and Song Mode and many other functions of the synthesizer. Everything is presented in text and video, and explained factually. As a result, you would learn a number of things you did not know before. The advantage of this e-book is that it will continuously receive updates - if an update is available, you will automatically receive a notification. So this book grows alongside. It is available only for Apple iPad and can be purchased for 4.99 EUR from the iBookstore.

CLARITY IN SOUND AND DESIGN

NEU!

HS STUDIO MONITORS

NOW ALSO AVAILABLE IN A STUNNING WHITE FINISH

• • • A great new look as pure as their sound: of course with the same features as the legendary black originals • • • 2-way bi-amped HS5 (70W), HS7 (95W) and HS8 (120W) studio reference monitors that are ideal for mixing and music production, delivering an exceptionally smooth, flat and – most importantly – accurate response • • • For more bottom end the HS monitors can be combined with the HS8S (150W) subwoofer • • •

YAMAHA

EUROPE.YAMAHA.COM

MOBILE MUSIC SEQUENCER

PART 2 – THE CREATIVE POTENTIAL

The last issue of the Music Production Guide contained part 1 of this workshop, giving an overview of the Yamaha Mobile Music Sequencer, which is available in the iTunes App Store. In this part I would like to follow up on this. As indicated in the title, I'll offer you a slightly more detailed look "under the hood" and illustrate that it is possible to work creatively with the Mobile Music Sequencer.

THE THREAD RESUMES...

The Mobile Music Sequencer already contains abundant musical material in the form of Phrases and Sections. These are matched to each other in terms of style and Voice selection. So even for newbies it is easy to assemble a little music according to the Lego principle. In any case, you are able to use an iPad and the Mobile Music Sequencer to build a musical idea using just the unprocessed Preset Contents. Whether it is a melody, a bass line, a drum groove or a chord progression - the Mobile Music Sequencer has all the necessary tools on board. There are of course many ways to start with an idea in your head.

I'll try to keep the exemplary descriptions so open that even a different sequence of the steps discussed here will lead to the desired result.

CHORD SUPPORT

It is a "few days" ago that a creative musician was only equipped with a sheet of paper and a pen – and perhaps a piano - to keep hold of his ideas. Today, the way from the idea in my head to the almost finished listening experience is extremely short. The blank sheet of paper from the past is now replaced by a blank Template in the Mobile Music Sequencer. In part 1 of this workshop, I had explained the "Voice Link" feature and recommended its activation to get you started. If you enter the "SECTION EDIT" mode, "SECTION SELECT" is active at first. In the event that you made a mistake when loading the Template, an on-screen warning allows the subsequent activation of "Voice Link".

Confirmation
If Voice Link is turned off for any part, sections may not load as intended. Do you want to turn on Voice Link for all parts?
Do not display again until the next project is loaded.
NO
YES

The Sections are categorised reasonably. If the corresponding entry is selected, the Section will start immediately and occupies the active Section location below the selection window. If there already was a Section, the current selection is placed on top of it. As long as you are in "SECTION EDIT", there is an UNDO function: The button "ORIGINAL" above the selection window reloads the previous state.

Only when you switch to the "PHRASE VIEW" your recent choices are applied. But we remain at "SECTION EDIT". Click on the button "CHORD" to enter a new mode. Here you can knit a quick and easy Chord Progression. Four chords can be entered per bar. The total length is determined by the Section, but can be customised to your needs. The preset chord types range from major to complex jazz chords.

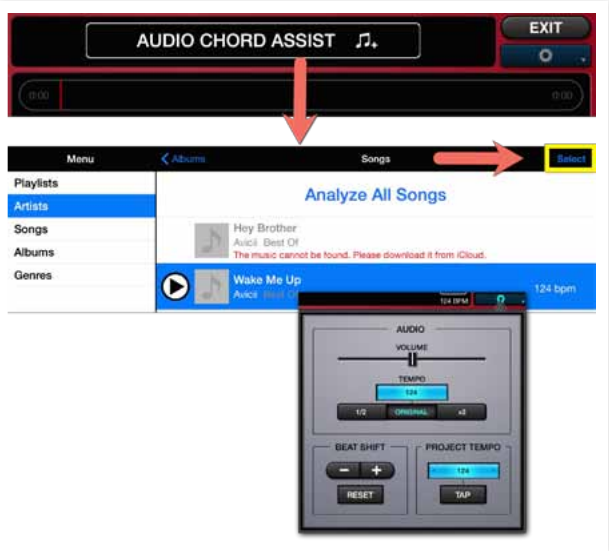
Use "ON BASS" to assign any bass note to the active chord, which is marked by a lighter green and a white border. In this way, even quarter-note bass figures can be produced, or you can suppress an alternating bass figure that is programmed in a Phrase. The iOS typical shortcuts for cut, copy, and delete are also at hand.

At the bottom of this view a keyboard is displayed. This allows to manually construct any arbitrary chord or add notes to a preset. I can not imagine that someone could miss something here. It's just fun to playfully experiment with the chords. But even the less adventurous users will be provided with something: The last entry in the categories of Sections contains 99 Chord Templates. An active Section can be immediately assigned to one of these Chord Progressions. Due to the different lengths of the Chord Templates, the Sections are changed accordingly.

Since the Templates are loaded into the "CHORD EDIT" mode, it is possible to modify them later. So you do not necessarily have to start with a completely blank "sheet". But that's not all: The function "CHORD ASSIST" can analyse audio files and then copy the recognised chords into a Section.

After calling up the function tap on "AUDIO CHORD ASSIST". You can select a title from your personal music library, the very rapid analysis starts immediately. Use "Select" on the top right to drag the track into the work area.

The quality of the analysis is of course dependent on the source material. Ideally, key, tempo, and all the chords are correctly recognised and the chord changes are placed at the appropriate time. Thereafter, the detected audio track can be divided into musical sections. This division is made to fit into the framework of Sections with a maximum of 26 areas, which can be up to 32 bars long each. The parts thus formed may be freely copied to the Sections then. Use "SAVE" to store the newly created User Sections.



FROM SCRATCH

You are not keen to use Preset Phrases, Sections, or even Chord Progressions? The Mobile Music Sequencer is ready for that, too. Restarted with a blank Template, you can create an empty Phrase with a simple tap on an open field to use the "Create" function. The app will immediately jump to the Piano Roll view. Here all the tools from step input to drawing the corresponding notes and controllers are available. The button "VIEW" on the bottom left allows the selection of the data entry method.

The procedure is similar to working with a typical DAW such as Cubase. But it is beyond the scope to describe every detail here.

You are much faster by using the recording function. In the top left the Record button is located, which activates the sub-function "Phrase Record". Select a Voice, set some other parameters such as Phrase Length and Quantize to adapt your needs, select the Record mode and you are ready to begin recording after a one-bar count-in.

Before recording, a consideration is recommended: It is possible to create Phrases that represent a specific part of a song structure per se. A four-bar Phrase could therefore already be recorded with a complete Chord

Progression. However, if you want to work flexibly with your own Phrases as with the Presets, it is appropriate to leave these in a single chord. This allows to later assign any Chord Progression to it. Click on the button "CHORD"

to categorise the Phrase for its later use in a Section, some instrumental conditions can be set additionally.

When the Phrase is basically ready, "PHRASE EDIT" comes into play. Here is where the fun starts. The developers have built a very clever tool under the generic term "REMIX". For each Phrase 64 (!) very musical algorithms are available as REMIX 1 and 2, respectively. These may act individually or in combination on each separate bar. The algorithms are divided into four areas: "NORMAL", "BREAK", "ROLL", and "FILL". Above all, "TYPE" is used to choose from 16 Patterns that determine the positions at which the variation takes place within a bar - again per algorithm and for each bar.

It's a lot of fun to experience the impact of the algorithms in different combinations on the base material. The effect of an algorithm to different Phrases is noteworthy. For example, the Remix Variation No. 16 with the Type 8 - applied to an acoustic guitar and a bass – leads to completely different results. For the sake of completeness it should be mentioned at this point that "REMIX" is of course also applicable to the Preset Phrases. You really can get lost in this "department". Fortunately, the button "ORIGINAL" hovers over everything – tapping on it beams the Phrase back to its original condition.

If the final version of a Phrase has emerged and is to be perpetuated, it is stored in the user memory by using "SAVE". In advance it can be given a name using the button "OTHER", here you can also select a Category and set some other parameters.

A Phrase that has been modified by the "REMIX" function is marked with the corresponding text in the PHRASE VIEW.

INBETWEEN PRESETS, SONGS, AND USER PHRASES

Perhaps some Presets are too rigid for your taste, on the other hand you don't want to start from scratch. But Preset Phrases - marked with a key symbol – do not allow to jump into the piano roll editor. However, there is a way to use Presets as a basis for User Phrases.

By copying a Section or Phrase into the Song all data will be moved from the Phrase and copied to the respective Track. There, the Piano Roll view with all its editing options is available. A double-tap on a Part opens the Editor. Use the typical iOS gestures to zoom and scroll to a position. Selecting, for example, a note event marks it, simultaneously three symbols appear to be enabled for a selection of the desired change.

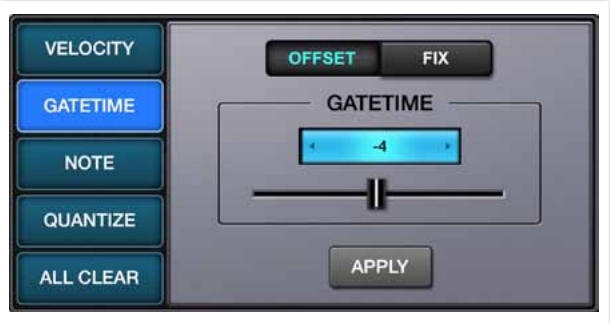
In addition to the usual functions cut, copy, paste, and delete the actions moving (horizontal / vertical) and change in length are available. Below the event view you may choose note values. These determine the grid, which is toggled on or off with "SNAP", as well as the note length, while drawing a new note using the pencil tool.

It is also possible to simultaneously process multiple events - you simply have to select all events you want to process. Some sophisticated preconditions will help you. A long finger tip to the editor first generates the known selection frame. With the help of "ADDITIONAL" individual events can be consecutively connected to a multiple selection. The other functions are listed below:

- *TO START: Selects all events from the currently selected to the starting point backwards*
- *TO END: Selects all events from the currently selected to the end point forwards*
- *NOTE: Selects all notes of the same value*
- *INVERT: Inverts the current selection*
- *ALL: Selects all events*
- *NONE: Nothing is selected*

"JOB" features advanced editing options. These are:

- *VELOCITY: Changes the velocity (OFFSET = relative, FIX = fixed value)*
- *GATETIME: Changes the note length (OFFSET = relative, FIX = fixed value)*
- *NOTE: Changes the note pitch*
- *QUANTIZE: Subsequent quantisation*
- *ALL CLEAR: Deletes all data after selection within the Part*



The button "APPLY" triggers the selected action. But there's o need to worry: Multiple UNDO operations can gradually reverse the actions.

The "VIEW" button opens a dialog box where the possible events are listed. A single tap shows them in the main area. The actual processing is done with the pencil tool.

So far for our little trip to the Song editing. As promised, here's the bridge to the User Phrase.

To create a User Phrase from a edited Song part, use the "ALL" command from the "SELECTION". Use "Copy" (single tap on one of the selected events) to transfer the data to the clipboard. In the PHRASE VIEW a tap on an empty field triggers the command "Create", at the same time the Piano Roll view is opened and the clipboard data can be inserted ("Paste"). Depending on the length of the copied Song parts you may need to adjust the length of the new Phrase in the PHRASE EDIT menu before inserting the events. Subsequently, the User Phrase can be stored and thus made available for the next project.

IMPORT(...ANT TO KNOW)

The Mobile Music Sequencer does not support the direct import of MIDI data. Nevertheless, it is possible to establish a connection to the outside world using MIDI and to use that for recording. In addition to the regular recording using a connected keyboard you can of course record MIDI from an external sequencer.

An example: The new firmware 1.10 of the MOXF supports a direct USB connection between the instrument and iOS devices. This connection carries both MIDI and audio data. So, in the System Settings of the Mobile Music Sequencer I have selected the MOXF and Port 1.

The audio transmission from the app to the MOXF works automatically. The audio signal from the iPad can be controlled using the DAW fader of the MOXF. After activating SYNC "AUTO" in the Mobile Music Sequencer the MOXF sets the tempo as master device. I chose a Performance from the MOXF as an example. In the next step, I created four new Phrases in an empty Template of the Mobile Music Sequencer. Using PHRASE EDIT and VOICE SELECT, I then selected Voices for each Phrase that suit the corresponding Parts of the MOXF's Performance. This was followed by the recording, where I recorded each Part in the Piano Roll Editor. I assigned a Chord Progression to the resulting Section, copied it to a Song, and created a fade-out with the help of CC11 (Expression). I have uploaded the 15-second audio file in my SoundCloud:

https://soundcloud.com/hans-peter-henkel-1/mp-guide-moxf-perf-copy-demo

COMING SOON

In the next episode Matthias Sauer will take a closer look on the MIDI connection of the Mobile Music Sequencer to the outside world from another perspective - you should be excited. For today, I hope you got interesting information and maybe some inspiration to experiment with the Mobile Music Sequencer. I really had fun exploring this very musical application. I remain with best wishes for a Happy Christmas your

Hans-Peter Henkel

YAMAHA

FREE
MOTIF XF OS-UPDATE V1.50

INSPIRATION COMES IN A FLASH!

MOTIF XF OS-UPDATE V1.50 - NEW FEATURES

- • • Implementaion of High Density Reverb
- • • 3 new Reverb-Types (HD Hall, HD Room and HD Plate)
- • • 8 new Insert-Guitar-Effects (Amp-Simulations and Distortions)
- • • Possibility to combine several Guitareffects within one single Insert-Channel

MOTIF XF COMPATIBLE iOS-APPS AVAILABLE ON THE APP-STORE

Key Arp & Drum Pad

Cloud Audio Recorder

Faders & XY Pad

Multi Editor Essential

Performance Editor Essential

Set List Organizer

Voice Editor Essential

YAMAHASYNTH.COM

YAMAHASYNTHESIZEREU

YAMAHA DTX900M E-DRUM WORKSHOP „TOURSAMPLING"

SIMPLY SAMPLE EVERYTHING YOU RUN INTO WHILE BEING ON TOUR...

As a drummer, you should always be open to new sounds and different tunings of drums. I am constantly on tour with my trusty Yamaha DTX950k – its sound module DTX900M gives me the opportunity to sample all of these drum sounds that come my way.

The module provides a direct sample input to which I can connect everything that has an audio output, or a microphone. I meet a lot of drummers with great kits, and if I, for example, like a tom-tom, I ask the drummer, if he allows me to sample it. Just think about a nice vintage kit: I do not have to buy it, I can simply record it directly from the kit.

THE AUX IN / SAMPLING IN

This stereo input jack is located on the rear side of the DTX900M. There is a small GAIN knob next to it that

controls the input sensitivity. You can use this input to connect any kind of device (eg an mp3 player), but also to record samples. You can also connect a conventional dynamic microphone. I'm actually always carrying a Shure SM58 or SM57 with me. I then simply connect the mic to the SAMPLING IN with a corresponding cable (XLR to TS). I mostly set the GAIN control to maximum input sensitivity. However, the DTX900M does not feature phantom power, so only dynamic microphones are suitable..

THE RECORDING

Overall, the DTX900M features 512 MB of sample memory. Press the "Sampling" button to enter the sample menu. Use the dial to select an empty storage location first. You now have two options to start the recording.

In the first variant you would start and stop the recording manually by pressing a button. In the second, you would specify a certain input level with "TriggerMode level"; if this volume/level is exceeded, the recording will start automatically.

This variant has proven to be useful for me, for example, when I sample a tom.

Set the value for "level" to about 15. Position the microphone and press the "Start" button. The device is now waiting for the audio signal from the audio input to exceed the set level. So in my example, if I hit that tom, the recording would start.

I would give the tom enough time to fade nicely and then press the "Stop" button. Then the "Pad Assign" function appears on the display.

If you are already sure what pad you want to assign the freshly recorded sample to, you can simply hit that desired pad at this point.

To check the recording you can use the "Audition" button. And that is how easy it is to record a tom for example. If you have an acoustic drum kit with three toms, you only have to sample the middle tom, the others can be generated using the "tuning" function. More on that later...

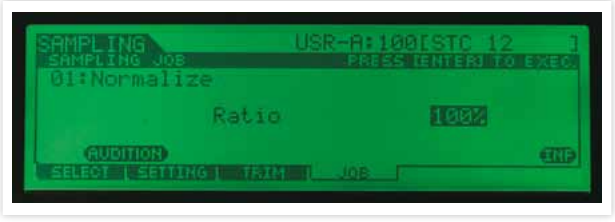
THE PROCESSING

The recorded sound can then be edited. First, you should give the new sound an unique name. Press the button F4 "JOB" and select the "Name" function.

Since I have recorded a Yamaha Stage Custom 12" tom, I would call my sound STC 12.

After you have saved the name of your sound press the F4 button "JOB" again to access some more different settings.

I often use the "Normalize" function. This works like a very precise volume control and can be used to adjust the volume of the sample to match that of the internal sounds.



But the DTX900M module can do a lot more. Often, the sample is a bit too long, for instance when the "Stop" button was pressed too late. This is no problem, you can trim the samples. Simply press the button F3 "Trim" to enter the Sample Edit menu. Here, you can easily fix the start and end points of the sample.

THE ASSIGNMENT TO A PAD

To use my new tom sound in a kit, I first select a new USER KIT and rename it with the name "Stage Custom".

Since in my example I have recorded a 12" tom, I would assign it to my tom Pads. In addition I want to use this sample to generate all other toms. First press the button

"Drum Kit" and then F2 "Voice". Press SF5 "Source" to switch from the whole Pad as such to its single Trigger Zones, to be able to assign a sound to each Zone. Hit the main Zone of the first tom Pad - the Zone is also shown in the display.

Use the right cursor button to select "tom1" and set the sound source to "USR-A", which is where I had stored the sound previously.

Use the cursor to highlight the number after "USR-A" and choose the location of your sound, in my case, sound number 100. Repeat these steps with all tom Pads.

As a result, all tom Pads trigger the same sound. Now the pitch of the toms needs to be changed. Simply press the button SF2 "OUT / TUNE". Here the volume and tuning (pitch) can be set and thus the toms can be tuned.

After these steps, the rims of the Pads yet feature the “old” sounds. Therefore, one should also sample the rimshot of a drum and assign the sample to the appropriate trigger zones. Or you do not switch from "Source" to "Input" in the assignment of the sounds – in this case, the sound is assigned to all three Trigger Zones.

DON'T FORGET TO SAVE

Since the memory of the DTX900M is DIMM memory, it "forgets" its contents once the module is turned off. So you should back up your samples on a USB stick. For this purpose, the module offers several options. I prefer to save my data as an "ALL DATA" file. Here all settings of the module are stored in a single file. All drum kits, trigger settings and samples are combined into one file. By using the Autoload function, the DTX900M can automatically load all the settings into the device when it is turned on. So you can travel all over the world, with your USB flash drive – which can be used with any Yamaha DTX900M module – you have your drum settings ready wherever you go.

CUBASE AI INCLUDED

The DTX900M is shipped with a version of Steinberg Cubase AI (for Mac OS X and Windows). With this music software, you can record and / or edit samples. These samples can be stored on a USB flash drive and imported into the DTX900M to be assigned to Pads accordingly.

CONCLUSION

The procedure described is a simple variant to use your own samples. By using a good computer, Cubase, an audio interface and good studio microphones, you could achieve much better results. But not everyone always carries his best equipment around. So with this simple approach you are the most flexible as a drummer.

And don't forget: You are not limited to record drums. Loops, songs, beatboxing... it does not matter, even a trash can or a table may sound good. Just slam your fist on a table and record the sound. Classic bass drum! Connect a cell phone, CD player or a drum machine ... no problem!

I love it .... enjoy sampling!

Yours Ralf Mersch

DTX
502SERIES
SOUND
100 KITS, BIG WAVEROM
- MORE DETAILED SOUNDS
FEEL
REALISTIC AND QUIET
POWER
INTERNAL TRAINING FUNCTIONS
+ FREE APPS
NEW!
DTX502
MODULE
YAMAHA
DTX502
NEW DTX502 SERIES ELECTRONIC DRUM KITS
– THE NEW LEVEL OF SILENT ELECTRONIC DRUMMING
ADD INDIVIDUAL TOM-, CYMBAL- OR MULTIPADS
TO CONFIGURE YOUR PERFECT KIT!
DTXDRUMS.YAMAHA.COM
YAMAHA

YAMAHA MUSIC PRODUCTION GUIDE 08 | 2014
MUSIC PRODUCTION GUIDES – COMPLETE ARCHIVE ONLINE
RALF GUSTKE
DRUMMER HANS VAN BEN HURK
FRESH FROM THE NAMM: MGP MIXING DESKS
MOTIF
YAMAHA'S NEW ENTRY-LEVEL SYNTHESIZERS MX49 AND MX61
RUSS IRWIN

On the last page of the Music Production Guide a link can be found to download a zip-file containing all previous editions (in the Box „Music Production Guide History“).

In addition, we now offer all readers the opportunity to access all previous issues online. So the Guides archive is available from everywhere you've got connection to the internet.

After entering the access data, simply click on the relevant issue in order to open it for reading.

The link to the German editions:

http://easysounds.macbay.de/MusicProductionGuides_DE

The link to the English editions:

http://easysounds.macbay.de/MusicProductionGuides_EN

Login:

Name: musicpro

Password: guide

Name	Last modified	Size	Description
Parent Directory		-	
MusicProductionGuide_2011_03_EN.pdf	26-May-2011 09:16	3.1M	
MusicProductionGuide_2011_04_EN.pdf	26-May-2011 09:08	4.6M	
MusicProductionGuide_2011_05_EN.pdf	26-Jul-2011 07:36	4.3M	
MusicProductionGuide_2011_06_EN.pdf	26-Jul-2011 07:33	4.4M	
MusicProductionGuide_2011_07_EN.pdf	11-Nov-2011 08:56	4.7M	
MusicProductionGuide_2011_08_EN.pdf	11-Nov-2011 08:55	4.5M	
MusicProductionGuide_2011_09_EN.pdf	07-Dec-2011 20:46	5.9M	
MusicProductionGuide_2011_10_EN.pdf	28-Dec-2011 18:41	6.3M	
MusicProductionGuide_2012_01_EN.pdf	15-Feb-2012 22:16	5.6M	
MusicProductionGuide_2012_02_EN.pdf	24-Jun-2012 19:13	6.0M	
MusicProductionGuide_2012_03_EN.pdf	18-Sep-2012 18:52	4.5M	
MusicProductionGuide_2012_04_EN.pdf	14-Nov-2012 09:00	4.9M	
MusicProductionGuide_2012_05_EN.pdf	14-Nov-2012 08:59	4.4M	
MusicProductionGuide_2013_01_EN.pdf	23-May-2013 21:22	6.0M	
MusicProductionGuide_2013_02_EN.pdf	13-Nov-2013 14:11	5.6M	
MusicProductionGuide_2013_03_EN.pdf	13-Nov-2013 14:11	5.0M	
MusicProductionGuide_2013_04_EN.pdf	24-Dec-2013 16:03	6.2M	
MusicProductionGuide_2014_01_EN.pdf	27-Jan-2014 14:10	6.7M	

YAMAHA-GOODIE: MX49/MX61 PERFORMANCE KIT

With the „Performance Kit“ there is free additional, yet high-quality content available for MX49/MX61 users. It was produced by Yamaha Music Europe in cooperation with EASY SOUNDS.

The "Performance Kit" consists of the following components:

- *MX49/MX61 Performance Library*
- *WAV pool with about 200 WAV files totaling 93 MB (drum loops, vocal and vocoder phrases, sound effects, and atmospheres)*
- *MIDI loops & arpeggios*

To register for this free goodie simply write an e-mail with the keyword „MX49/MX61 Performance Kit“ to:

mxgoodies@easysounds.de

As soon as the registration process is complete you will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

MOX „SOUND & GROOVE KIT"

The free MOX „Sound & Groove Kit" is available for all registered users of the MOX.

This soundset includes an „Electronic & Dance" soundlibrary featuring 128 Voices - a selection of the best synth-sounds from the EASY SOUNDS soundlibraries for the MOTIF series.

In addition, the package includes a WAV loop pool with drums, synths, vocals, sound effects, and atmospheres for Cubase AI and other DAWs.

Registration for this goodie is done by writing an informal e-mail with the keyword „MOX" to this e-mail address:

moxgoodies@easysounds.de

EASY SOUNDS SOUNDSETS FOR MOX

The popular MOTIF soundlibrary from EASY SOUNDS is also available in MOX format.

The following products are available:

- *Yamaha MOX „Live Instruments"*
- *Yamaha MOX „Nature of Chill"*
- *Yamaha MOX „Dance Pro"*
- *Yamaha MOX „Phat Analog II"*
- *Yamaha MOX „Xtasyn"*
- *Yamaha MOX „Synth Xtreme"*
- *Yamaha MOX „Magical Pads"*
- *Yamaha MOX „Stage & Studio"*
- *Yamaha MOX „Phat Analog"*
- *Yamaha MOX „Organ Session"*
- *Yamaha MOX „Hypnotic Stepz"*
- *Yamaha MOX „Chill Xperience"*
- *Yamaha MOX „Mystic Spheres"*
- *Yamaha MOX „Dance Xpanded"*

Visit the EASY SOUNDS online shop:

www.easysounds.de

YAMAHA CP1 ARTIST PERFORMANCES

A free soundset in excellent quality is abvailable for every CP1 user.

A total of 64 Performances were programmed by renowned sound designers Johannes Waehneldt and Peter Jung on behalf of Yamaha Music Europe.

The soundset can be requested by sending an e-mail to

cp1goodies@easysounds.de

containing the keyword „CP1 Artist".

You will receive an e-mail from EASY SOUNDS containing a link where the file can be downloaded.

MOTIF XF FLASH MEMORY CONTENT

Yamaha is working with third party software vendors to offer an extensive amount of free and optional Flash Memory content for registered MOTIF XF users.

The flash memory content package „Inspiration In A Flash" make a perfect first stock for a sample-library of up to 2 GB for the non-volatile Flash Memory of the MOTIF XF. This content package contains three new User Voice Banks, 353 User Waveforms, 458 MB of Samples and 12 User Drum Kits. It focusses on the sound categories piano, organ, brass & reeds, pads, synths, oriental instruments and drums.

These Voice Banks can be individually loaded into the volatile SDRAM of the MOTIF XF, if no Flash Memory Module is installed.

The „Symphonic Orchestra Library" features 128 User Voices, 34 User Waveforms and 336 MB Samples (979 Keybanks).

The orchestra library produced by Prof. Dr. Peter Jung (Duisburg-Essen, Germany) is based on recordings that were created over the past five years with the participation of two well-known Central European symphony orchestras.

The recorded sounds are very lively and authentic. Some feature delicate impressions of „disturbances" that are typical for strings, such as the sound of slightly hitting the instrument body with the bow. All recordings were digitally processed on PCs, collaborating with well-known sound designers.

In addition to the orchestra sounds the Voice bank also contains sounds of categories like Electric Organ, Pipe Organ, Acoustic Piano, and Electric Piano.

To be able to load the complete All-file a Flash Expansion Memory Module (512 MB or 1 GB) is required. Single Voices can also be loaded into the SDRAM memory of the MOTIF XF (volatile sample memory).

This free content for the MOTIF XF can be requested by sending an e-mail containing the keywords „MOTIF XF Inspiration & Symphonic" to:

xfgoodies@easysounds.de

The MOTIF XF user will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

MOTIF XS: EUROPEAN LOYALTY PROGRAM AND ORIENTAL SOUNDSET

The „European Loyalty Program" offers MOTIF XS users free additional but nonetheless high-class content.

It is mainly a premium Voice and Sample library produced by EASY SOUNDS in collaboration with Yamaha Music Europe which contains the following:

- *The 3-layers Yamaha S700 stereo piano (32 MB compressed)*
- *„Sweet Voices" and choir and scatvoices from the Yamaha Tyros*
- *Best-of compilations of the optional soundsets from EASY SOUNDS*
- *A WAV pool containing 200 WAV files with 93 MB in total*

The MOTIF XS soundset „Oriental Instruments & Percussion" was produced by turkish musicians and contains the following:

- *36 Performances*
- *128 Voices*
- *9 User Drum Voices*
- *113 User Waveforms / 84 MB Samples of oriental instruments*
- *6 Turkish Authentic Micro Tunings*

„Oriental Instruments" is developed for the use in both traditional and modern turkish music and is based on authentic samples of oriental musical instruments. Nonetheless these special oriental instruments can be used in music styles like pop, world, chill out, ambient and whatever you can imagine.

To register for the loyalty program and the oriental soundset simply write an e-mail with the keyword „MOTIF XS Goodies" to:

sxgoodies@easysounds.de

As soon as the registration process is complete, the MOTIF XS user will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

S90 XS / S70 XS: SOUNDPACKAGE

A free „Soundpackage“ with additional high-class content is available for S90 XS / S70 XS users.

This Soundpackage is produced by EASY SOUNDS under contract to Yamaha Music Europe and contains the following:

- *Soundset „Pop & Dance“ - 128 professional Voices from the EASY SOUNDS library*
- *Soundset „Vocoder Dreamz“ containing 40 VocoderVoices*
- *A WAVpool containing 200 WAV files with a total size of 93 MB*

This free soundpackage can be requested by sending an e-mail containing the keyword „S90 XS / S70 XS Soundpackage“ to:
s90xsgoodies@easysounds.de

You will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

MOTIF-RACK XS: SOUND & INFOPACKAGE

MOTIF-RACK XS users can obtain the free „Sound & Infopackage“ that‘s produced by EASY SOUNDS under contract to Yamaha Music Europe.

The software package contains a Soundset (128 Voices), a WAV pool with 200 loops and audiophrases, a demo song, and a comprehensive guide plus tips & tricks.

This free soundpackage can be requested by sending an e-mail containing the keyword „MOTIF-RACK XS Sound & Infopackage“ to:
mrxgoodies@easysounds.de

You will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

S90 ES, MOTIF-RACK ES, MO6/MO8: SOUND & INFOPACKAGE

Users of the MO6 / MO8, S90 ES, and MOTIF-RACK ES can obtain a free Sound & Infopackage that's produced by EASY SOUNDS under contract to Yamaha Music Europe.

This includes the soundset „Pop Xpanded" with 192 profesional live- and arpeggio-Voices. Furthermore a comprehensive documentation and other useful tips & tricks are included.

This free soundpackage can be requested by sending an e-mail containing the keyword „Pop Xpanded" to:
popxpanded@easysounds.de

You will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

TENORI-ON: EUROPEAN VOICE & SAMPLEBANK

Yamaha Music Europe and EASY SOUNDS provide their free soundlibrary „European Voice & Samplebank" to all Tenori-On users.

The downloadable file (48 MB) contains the following:

- *18 Tenori-On User Voices (Samplings)*
- *4 Tenori-On Demos (AllBlock-Files)*
- *268 Samples in WAV-Format (19 MB)*
- *Comprehensive PDF documentation*

This free sound library can be requested by sending an e-mail containing the keyword „Tenori-On European" to:
tenorion@easysounds.de

You will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

FREE DRUM KITS FOR DTX900 & DTXTREMEIII

Yamaha offers free content for DTX900K, DTX950K, and DTXTREMEIII.

There are five content packages available for download:

- *Extra Content 1 - Jazz Kit (4 Drum Kits)*
- *Extra Content 2 - Rock Kit (13 Drum Kits)*
- *Extra Content 3 - Electronic Kit (15 Drum Kits)*
- *Extra Content 4 - Vintage Kit (6 Drum Kits)*
- *Extra Content 5 - Oak Kit (6 Drum Kits)*

Altogether there are 44 Drum Kits (containing 150 MB samples) available. For more information and the download links visit *http://de.yamaha.com/de/support/*

Go to the Downloads / Driver and Software section and enter the name of your drum kit model.

OCEAN WAY DRUMS DTXPANSION KIT

These three Drum Kits have been produced by Yamaha's sound designer Dave Polich and are based on the sample library from Ocean Way (Sonic Reality).

The Drum Kits feature a very complex programming containing multiple velocity layers. You can download the file at: *http://www.dtxperience.com/dtxpansion.php*

FREE DRUM KITS FOR THE DTX-MULTI 12

Yamaha provides 25 high quality Drum Kits (75 MB) for the DTX-MULTI 12 for free download.

It is the same content that has been available for some time now for DTX900K, DTX950K, and DTXTREMEIII.

Here's an overview of the available Kits, which are divided into two files:

File 1 = Acoustic Kits

- *Jazz Maple (5 variations)*
- *Oak X Single (5 variations)*
- *Vintage (5 variations)*
- *Rock Single (5 variations)*

File 2 = Electronic Kits

- *ClasscDance*
- *Classic RX*
- *Drum'n'Bass*
- *HipHop90bpm*
- *House 128bpm*

More information and download links can be found here:

http://download.yamaha.com

First select your country and then enter DTX-MULTI12 into the search form.

DTX-MULTI 12 SOUNDSET: „ORIENTAL PERCUSSION"

The DTX Electronic Percussion Pad MULTI-12 uses many of the high-end features and sounds from the DTX and MOTIF series and provides an optimum tool for live drumming, productions or rehearsals.

With over 1,200 high-class sounds - including newly-developed drum, percussion and keyboard sounds - the DTX-12 MULTI enriches any musical situation. Up to 200 User Sets can be programmed and added with effects to get ready for every conceivable musical style with the best sounds around. In addition, the large 64MB Flash-ROM Wave-Memory can be filled with additional samples which then can be assigned to the Pads.

Now the soundset „Oriental Percussion" for the DTX-MULTI 12 is available for registered users. It is provided by EASY SOUNDS on behalf of Yamaha Music Europe - free of charge.

The download package includes the following:

- *50 Patterns*
- *24 Kits*
- *132 User Waves (18 MB Samples)*

The soundset has been designed primarily for traditional and modern Turkish music. It's based on authentic samples of oriental percussion instruments.

The oriental instruments are however well suited for use in other music styles such as Pop, World, Chill Out, Ambient, etc.

„Oriental Percussion" was programmed by the Turkish musician and producer Mert Topel.

Since 1990 Mert Topel is working as a musician with nationally and internationally known pop and rock stars such as Tarkan (1993-2008) and many others. Mert recorded several albums as a producer of jazz, fusion, rock bands, and singers like Kirac, Mor ve Otesi, Gülden Goksen, Grizu etc. He also has his own jazz-rock band „Fenomen", which published its first album in 2006 - with very good response from jazz lovers. Another project is a collaboration with Alper Maral in the production of an electro-acoustic-oriented album called „The Voltage Control Project", which appeared in 2010.

The DTX-12 MULTI Patterns produced by Mert Topel should inspire the musician in the first place and serve as basis for his own music productions.

This free soundset can be requested by sending an e-mail containing the keyword „DTX-M12 Oriental" to:
dtxmulti12@easysounds.de

The user will receive an e-mail from EASY SOUNDS with a password and a link where the file can be downloaded.

CUBASE AI TUTORIAL VIDEOS FOR REGISTERED USERS

Thanks to the cooperation between Yamaha and Steinberg most of the recent instruments and mixing desks from the Yamaha Music Production range have the DAW software Cubase AI included – for those who do not own a DAW software yet this is one good reason more to buy from Yamaha. Even more Cubase AI is a music production tool with functions which were exclusive for high-end studios not very long time ago.

Even better: European customers buying a Yamaha Music Production instrument with included Cubase AI software are qualified to request a free English language tutorial CD from ASK Video containing 23 videos on how to use Cubase AI4.

The CD is English language only and only available as long stocks last. So better be quick – request your CD by sending an e-mail containing the serial number of your Yamaha instrument and your name and address to:

musicproduction@yamaha.de

MOTIF XS users can order this CD in combination with the tutorial DVD „The World of MOTIF XS".

Important note: This CD-ROM can not be shipped outside Europe!

OPTIONAL SOUNDSETS FOR MOTIF / MOXF / MOX / MO AND S SERIES

"ENERGY"

Sounds for electronic, modern pop, dance, dubstep, electro house, and related styles of music. With Energy important elements of the current electronic music are finally available for the MOTIF. Rapid arpeggios, wobbling synths, electric bass, and drum beats in variable tempos are essential features of this set

"NATURE OF CHILL"

Exquisite Voices and Performances for chill out, lounge, ambient, electronic, and related musical styles of popular music. In addition to broad, effective and atmospheric synthesizer sounds also remakes of traditional instrument sounds from the fields of piano, electric piano and guitar are offered

„LIVE INSTRUMENTS“

Voice and sound collection with high-quality sounds of the categories piano, electric piano, clavinet, organ, Mellotron, strings, brass section, synth. Popular selection of instruments that are always required by keyboard players in bands. In addition, the sound library contains punchy drum sounds and arpeggio Performances that offer inspiration and ample opportunities for improvisation with accompaniment and idea material for productions

„DANCE PRO“

Top-current, powerful, and assertive dance Voices, programmed by top international sound designers. A special feature are the audio / MIDI arrangements, where synth Voices and drum loops are combined. These arrangements can be used as a starting point for your own dance tracks

„EVOLVING SOUNDSCAPES“

Inspiring collection of atmospheric and dramatic Voices and Performances on the basis of a newly created sample library. High-quality FX, synth and drum samples, pads, and musical effects with impressive atmosphere and motion-rich sound structures, spherical and spectacular sound effects for cinematic and ambient productions

„PHAT ANALOG II“

Timeless Voice and sound collection with an emulation of popular sounds from Oberheim synthesizers (OBX, OB8, Matrix12 ...) and the Jupiter-8. The ultimate analog extension for the MOTIF! Polyphonic synth sounds like synthbrass, synthstrings, pads, and synthcomps are the main content. However, leadsynths for synthpop, sequencer, arpeggio, and FX sounds can also be found in this sound library

„XTASYN“

Up-to-date synth and drum sounds for dance, trance, pop, and electronic. Phat leads & synthcomps, pads, FX. Special attack Waveforms for punchy sounds

„FM XPANDED – VOL. 1: ELECTRIC PIANO & CLAVINET“

Sample-based FM sounds with very high dynamic and authenticity, which are heavily based on classic DX7 sounds, but also offer new and innovative creations

„PHAT ANALOG"

Synthleads, pads & more! Timeless Voice and sample library with a Minimoog emulation (Leadsynths) and JP-8 sounds. The ultimate analogue extension!

„CHILL XPERIENCE"

Soundset for Chill Out, Lounge, Ambient, New Age, Electronic, and related genres. These sounds offer a high level of musical inspiration

„DRUM PERFORMER"

Lavishly produced 'Real Drums' for extremely realistic sound; dry, fat and punchy. Extreme range of sounds achieved by different recording techniques

„STAGE & STUDIO"

The ultimate top 40 and live set! Contains the most important standard instruments and synth sounds for live musicians. Outstanding performance and power

„ORGAN SESSION"

This set is an impressive emulation of the legendary Hammond B3. Smacky organ sounds with concise key click and controllable percussion. Perfect for Rock, Pop and Jazz

GENERAL INFORMATION

The above soundsets are available for the following devices:

- *MOTIF XF, MOXF, MOTIF XS, MOTIF-RACK XS, S90 XS / S70 XS, MOX, MOTIF ES, MOTIF- RACK ES, S90 ES, MO6, MO8.*
- *Some soundsets are not available in allen formats.*
  The most recent soundsets are offered primarily for MOTIF XF, MOXF, and MOTIF XS.

Each soundset contains 128 Voices. Depending on the device, additional content such as Performances, Samples, User Arpeggios, and WAV Loops are included..

Further details can be found on www.easysounds.de

Price per soundset = 35,- EUR

The soundsets are available from:

EASY SOUNDS – Peter Krischker

vertrieb@easysounds.de

http://www.easysounds.de

IMPRINT & FURTHER LINKS

IMPORTANT WEBSITES FOR MOTIF USERS

Official international Yamaha website for synthesizers including a comprehensive download section
http://www.yamahasynth.com

Official website of Yamaha Music Europe GmbH
http://www.yamaha-europe.com

American MOTIF support website including message board + KEYFAX webshop + „XSpand Your World" downloads
http://www.motifator.com

EASY SOUNDS website + webshop sounds and USB sticks for Yamaha synths
http://www.easysounds.de

John Melas MOTIF Site Editor softwares for the MOTIF series
http://www.jmelas.gr/motif

MUSIC PRODUCTION GUIDE HISTORY

You can download all English editions already published as one single ZIP file using this link to the EASY SOUNDS website:
http://www.easysounds.eu/NewsGuides.zip

YAMAHA MUSIC PRODUCTION GUIDE

The official News Guide about the Yamaha Music Production product series and Computer Music Instruments

Published by

EASY SOUNDS
Peter Krischker
Am Langberg 97 A
D-21033 Hamburg
Telefon: +49 40 - 738 62 23

In cooperation with

Yamaha Music Europe GmbH
Siemensstraße 43
D-25462 Rellingen
Telefon: +49 41 01 - 30 30
e-mail: motifnews@easysounds.de

The free Music Production Guide contains news, tips & tricks, software offers, and interviews on and around Yamaha synthesizers of the MOTIF series, S series, MO series, MM series, Tenori-On, and articles about recording, software, and Computer Music Instruments.

You can subscribe or unsubscribe to the free Music Production Guide by sending an informal e-mail to:

motifnews@easysounds.de